The

Quarterly Journal

of the

Mythic Society

Vol. XXXVIII] OCTOBER 1947 [No. 2.

INDIAN ART

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THE few specimens of Indian Art—the sculptural and painted—that even the relentless fate has been merciful to spare us to-day, may, perhaps in obedience to a higher will that ordained to leave them as vestiges of our glorious cultured past, have failed to charm us entire; for, we have forgotten to love our own mother. We have become utter strangers to that tender affection; and it is no wonder they appear as bogies and we shudder at them instead of getting entranced and transported into a realm of joy or *ānanda*, for ever. This is because the art that is taught in our drawing classes like the rest of our education is basically Western, foreign not only to our spiritual constitution but quite alien to our Indian temperament. No amount of our adaptation to it or adoption of it into our lives can make the Western art our own. Nor can we adjust ourselves to it without sacrificing our national spirit and moral being. It shall therefore be no more a bogey than the life we live and dream of.

Indian Art appeared a bogey because the samples of the early Bengal painting looked ugly. Certainly they did if our Indian ideals were purely the physical ideals and did not harp on th message of the World-Spirit. "Better an ugly God, rather than a

beautiful human being" was the motto of the Indian artist. The early Bengal paintings were no doubt ogreish in appearance. This was due to the beginning of a revolution in Indian thought which started in Bengal, to which spirit alone mattered and not the form or physique. It was therefore flying off to the other pole. The Western art fundamentally based upon the Hellenic culture is not concerned with any expression of the innate spirit. It concerned itself chiefly with physical existence and deemed beautiful such things that pleasured physical senses. In the words of Sri Ramaswami Sastriar: "The Greek type of culture is the finest flower of the human aspect of the Divine, and the Indian type of culture is the finest flower of the Divine aspect of the human."

The Western artist is therefore realistic and objective while his Indian and the Eastern brother is psychical, mystical and subjective. So Indian art is based on experiences of the soul's wanderings in quest of its beloved God, and not on the experiences of the physical senses that seek to sense Him. In simple language, Indian art is idealistic in its mysticism and outlook while the Western art is realistic and secular. In Indian art the 'What of it' is its essential element; the 'How' of it is immaterial and of no account. Therefore our sages like Agastya, Kas'yapa, Nārada and Bharata have that art is the chief endeavour of humanity to reach God and become one with Him. Or in other words, the Indian artist is a *Sādhaka* pure and simple. Unless he sacrificed his self utterly, there was no progress in that endeavour. So he believed that everything he did or omitted to do was at the pleasure of a divine agency that was in him as well as in the nature outside of him, and in consequence he was but a channel to His creative activity. He could not be a perfect channel unless and until he had wiped out all his desires and had attained that perfect state of *Śānti* or peacefulness. It was only then that he was duly qualified like the mirror to receive and reflect back the beauties of the Universe around him and the messages of the World-Spirit. In this perfect state of equilibrium or poise, he resembled "a flame burning steadily in a windless night." After he gave up his ego, he broke away complete from earth's shackles and was free. It is only the free soul that could contemplate God, reach Him, and attain

Him. Wordsworth suggested this truth when he explained the charm of a flower. He said its revelation was charmingly complete because the plant was free down to its own roots.

So, when one gave up desires, there was no question of emotions that caused so much misery and sorrow in the human world. When Wordsworth defined poetry as emotion "re-collected in tranquillity" he hinted at our Indian calmness and equipoise—the *Śāntatva*—necessary for the attainment of God.

The Indian artist who designed the Kailāsa and the Indra-Sabha at Ellora and sculptured them on their walls: the sculptors who modelled and executed the Natarāja of the Madras Museum, and the Dhyāni Buddhas of Jāva, Anurādhapura, and Sārnāth: the painters who poesied in lines at Ajanta, Bāgh, Siguriya; are all "mighty fine fellows"—in Stevenson's language,—who formed a brotherhood of saints. They had in them divinity in great measure; otherwise, they could not have achieved these sublime results.

There was a deliberate preparation before any work of Indian art was executed (*cf.* Agni Purāṇa). The invocation of the deity to be sculptured or painted was enjoined on him by our S'āstras. These invocative prayers are contained in the *dhyānaslokas* of Agastya who lived about the eigth century B. C. which have been handed down to us by his disciple Kas'yapa in his book called the Kāsyapīya. Agastya depended for these *dhyānas* on the rules laid down in Amsavadbhedāgama, a limb of the Vedas, Supravadbhedāgama and Mānasara, perhaps contemporaneous with the last, contain practical instructions for preparing paints, brushes, surfaces and architectural plans. (*Vide* Sources of Indian Art: QJMS Vol. XXXIV. Pp. 262—271, Vol. XXXV, pp. 13—19; 199—200; and Vol. XXXVI, pp. 5—12). These *dhyānaslokas* are not merely invocative seeking the aid of the deity to bless the artist with a vision of His or Her likeness but also lay down rules of proportion and the characteristics of deities in the matter of the number of limbs, nature and kind of weapons, dress and the colours etc. describing every detail of the deity. The invocation was not a mere formality. It meant a serious contemplation of the subject in all its attributes and complexion and desired Him to form Himself or Herself in the artist's mind. The artist also sought in a

similar spirit of selfless devotion blessings of his *Iṣtadevata* to give him power and strength to execute his conception—the vision he had received—fully to an ideal satisfaction.

In the words of Hokusai (the great Japanese artist) the Indian artist thereby "grapsed at the mystery of things, unravelled the tangled web of things, and discovered Truth." Truth which is none other than God, the One in the Many and the Many in the One.

Since Indian art is concerned wholly with the ultimate Truth, which is the only Reality in the universe, the Indian artist is primarily the chooser of only the essentials. He is ever after permanence. Man, however great, is only a speck in the evolution of countless things in the universe. He interests the Indian artist only to the extent of his permanent qualities of saintliness and virtue. And these permanent qualities the Indian artist has commemorated in a comparatively permanent way in stone or metal. So we find the best of our art specimens only in stone or metal or on the walls and niches of our temples. This explains the dearth in Indian art of portraits, landscapes and historical depictions, and the paucity of paintings in general.

We can trace the art of Indian painting to the pre-historic and Christian times. A few examples of the pre-christian paintings are still found in the Jogamara Caves. They are of about the third century B.C. The samples surviving at Ajanta, Bagh and Siguriya, the acme of the Indian art, were not all executed at one time; they are dated between the second and the sixth centuries A. D. Many of these are destroyed by the ravages of time. The few which are surviving are also flaking off in spite of the best attempts at preservation by applications of chemical processes.

After the Muhammadans forced their way into India and founded their governments, Indian art began to be patronized by the rulers who employed painters in their courts giving them the status of royal courtiers. The Muhammadans were a self-emulative race and employed them to paint their likenesses in portraiture, their hunting and war incidents. Thus Indian painting for the first time took on a new phase of secularity in some instances. The

Mughal miniatures they had brought with them from Persia exerted not a little influence on the Indian artist in that direction. So Indian art became for the first time objective in its outlook. Aini-Akbari, a chronicle of Akbar's time mentions the names of a few painters who worked in the court. Some of them are Rajputs and some Muslims. Otherwise Indian art was anonymous. This secularity did not however efface the idealistic outlook. (*Vide* The Rajput paintings of the Kangra School.) The paintings are all miniatures for the reason that they were meant only for individual appreciation and spiritual guidance. They are renderings in colour of the musical modes or the Rāginis, comprising in certain cases on a high spiritual plane the depiction of the Rādha-Krishna lore. While celebrating the romance of love idealistically that way, they illustrate the types of the hero and the heroine—Nāyaka and Nāyika—detailedly described in Vātsayana's Kāmasūtras and the Bharatanātya. All these ancient paintings in India were done in water-colour on the prepared surfaces of the temple walls (*c.f.* Ajanta and Siguriya) or on hand-made paper. The palette of the Indian painter was very simple and consisted of but a few colours—the white, red, yellow, black, blue and green. The colours were prepared by the artists themselves in accordance with the rules laid down in Amsavadbhēdāgama, Bharatanātya, etc. Paintings in oil were not popular; they were only resorted to for temple banners. The brushes were also made by the painters in accordance with the prescriptions contained in the books, in sizes required for the work on hand. So the Indian painter was also the manufacturer of his materials unlike those in the West.

In Indian painting there are two schools, the Rajput and the Mughal. They differ from each other only in subject matter. The technique is the same. There are very few portraits and landscapes in Indian paintings. The little background of trees, flowers, birds, and clouds that may be seen is purely conventional and decorative. The Rajput art is religious, lyrical and epic. It has many of the qualities of folk-song and ballad. It is more deeply rooted in the national life of India than the country or the secular art of the Mughals, for the Mughal courtier life was "a glorious pageant;" while the Hindu life was "an eternal sacrifice." In the words of

Abul Fazl himself, the Rajput Painting "surpasses our conception of things."

The Rajput painting is descended from the tempera paintings at Ajanta; while the Mughal is derived from the illuminated manuscripts of Persia. The subject matter of the Rajput paintings "professes a sense of sympathy for life in various forms and proclaims the fundamental unity of created things." This religious conception of unity is sometimes expressed through mythological subjects and sometimes through the human agency 'Rajini Tori' of the Jaipur collection, the 'Divine Cowherd' from Kangra, 'Riding at Night' of Buz Bahadur and 'Rupamathi from Road's collection, the 'Golden Rain' and 'Umā worshipping Śiva' and 'Sandhya Gāyatri', are the best among the Rajput pictures, while 'The Celebration of the Birth of Shajehan and the 'Hunting scenes of Hamirnath' are some of the best examples of the Mughal style.

The two main schools are sub-divided geographically into many sub-schools. The Rajput school into the Himālayan or the Pahari and the schools in Rajputana. The Pahari school is further sub-divided into the Kangra and others. The Mughal school is similarly sub-divided into the Delhi, Lucknow, Deccani, Kashmiri, Patna, and the Irani schools. There are some minute differences in their technique but not in their ideals.

It has been already mentioned that the Indian artist interprets nature in the light of his own spiritual attainment. His vision pierces through the outward veil of its existence and seizes upon that essential and permanent being of hers vibrant with the real life that is common to them both. In the evolutions of things the present is a child of the past and is the father of the future. The impression made on the physical eye is only a mundane and fleeting phenomenon. It attains liveliness only when he projects his soul into it, and senses it with the strength of his own spiritual quality. In the evolution of life from second to second the Indian artist does not see anywhere any ugliness or terror of death, as the Western artist sees and believes in. Death is but a necessary change from life to life and is a phase of life. So nothing mundane is especially precious or negligible, or condemnatory: the Indian artist does

not therefore desire to grab at anything to call it his own, and regret it if he should lose it. He is only interested in picturing for a moment His Tāndava or Spiritual play in the acts of creation and destruction. It is this that is his beauty ; it is this that is his inspiration ; and it is this that motors his creation.

By way of illustration let us take two finished products, one each of the Western and the Indian, irrespective of ideals, and note if there are any marked characteristics. First and foremost, you will find in the Indian specimen there is no working up of light and shade. The objects are defined by rhythmic lines, and the perspective by their depth. The Indian lines are essentially simple and melodious, and enclose Infinity which the masses of colour of the Western type most often fail to achieve. Rabindranath Tagore imagines the Universe, "to be a Universe of lines which in their movements and combinations pass on their signals of existence along the interminable chain of moments. The rocks and clouds, the trees, the waterfalls, the dance of the fiery orbs, the endless procession of life, send up across silent eternity and limitless space a symphony of gestures with which mingles the dumb wail of lives that are widowed gypsies roaming about for a chance union of fulfilment." However much this may be a poetic justification of the importance of lines in art, it is a simple truth, that he voices out the elementary of scientific phenomenon called the Dispersion. In the Western specimen you will see masses of tint merging into one another indicate the infinity. This requires certainly more labour, a non-essential labour. Many a time the painting in of details in a background of the Western specimen, like "the desultory lines obstructs the freedom of our vision with the inertia of their irrelevance. They do not move with the great march of all things", as Rabindranath most truthfully observes. The poetry and rhythm of line are foreign to the Western artist who is not an engraver. In Indian art all but the chief figure have a hazy or 'deluge' aspect. This background is not flat, is not obstrusive ; but the tonal value is always intense and sets out the chief emotion to a maximum advantage. The so-called dark background of the Indian, like Turner's exceptional backgrounds, are scintillant with light. The background in Surendranath Kar's

'Mother' is an instance. It is darkish at the first look. But when the eye rests upon the picture for sometime to absorb its intention, details become visible to the eye "like a dream in the process of crystallization." This darkish background is in harmony not only with the ideal portrayed but also with the colour of the object that is introduced to transmit that ideal.

The second distinguishing feature of the Indian specimen is the pose or the attitude of the figure, which is in strict accordance with the conventions laid down by our s'āstras. These poses possess a divine language of their own which together with the permutations and combinations of the conventionalised *mudras*—hand-poses—a distillation as it were of all the idealised hand positions, portray the realistic essence of any emotion. Some of the poses are, the Abhanga, Samabhanga, Tribhanga and Atibhanga, etc. (*Cf.* my article on 'Symbolism of Indian Art'. QJMS Vols. XXXIII. pp. 270—280; XXXIV. pp. 19—36 and 165—170.) These conventional poses and *mudras* were evolved by our ancients after a detailed and idealised observation of nature. While the realist like the Westerner is concerned with the amount of the actual bend a dancer makes, the idealist in the Indian artist is concerned with the maximum amount of bend the dancer ought to make in conformity with the emotion and the ideal he seeks to set out. Advertising to the highly formalised gesture language of the ancient Hindu śāstras, O. C. Gangoly says that a, "finger plays, not in accordance with human gesture, but devised to show refinement of feeling through refinement of external action on the part of a superhuman personality." In the words of Cousins, which enjoin respect to tradition, "the s'āstras carry all the authority of principles since they regulate the symbolical expression of metaphysical truths." So one will never find the muscles of the human body ever painted in by the Indian artist. The Western idea that every strong person must necessarily have clear-cut muscles,—a conception borrowed of Greece,—is not the conception of the Indian artist that way. Physical strength is not directly proportional to the visibility of the muscles. Western physical exercises achieve this while the Eastern ones do not. The breathing exercises of our yogic system

give a well-rounded radiant, flexible body, and limbs. The Indian artist's conception of strength therefore is in well-rounded, graceful, flexible figure. So the human form in the Indian painting, when you forget the ideal may look both ludicruous and strange. But the truth of it is quite otherwise.

Thirdly, one will find the Indian painting is more expressive than its like in the West. It cannot be otherwise because the ideals basing its conception are the ideals for all time.

Fourthly, one will always find that the Indian artist prefers a darkish background, while the Western artist wants a background of light. By this choice he is only justifying his temperament. The atmosphere in the East and West is different. The Indian day is a world of dazzling sunshine that makes the Indian restless. Moments of repose come to him only during twilight periods. Whereas in the West, in a day of murk and gloomy atmosphere the Westerner has repose only in, and seeks sunshine, like the miser his gold. There is no attraction of like to like. It is a scientific fact. So each artist chooses the counterpart of his brilliant or gloomy atmosphere to minister to his peace and quiet environments. This explains why there is this distinction in the backgrounds. For the very same reasons we have more night scenes done in Indian painting than in the West.

No reference to Indian art can be fairly complete without mentioning its most distinctive characteristic, namely, its symbolism. The West is also symbolic not so much in the world of art as in the world of practical romance. Similar to our language of gestures and poses, they have their own language of flowers in the every day world of love-cooing. To them rose stands for love; lily for purity; Veronica for fidelity; blue, violet or heliotrope for faith; bramble for envy; and so on. On the presentation of a rose if it is raised and smelt, it means acceptance of love tendered, if it is not smelt and its petals are picked away and thrown down rejection of love is meant. In a like manner we have our own symbolism of flowers, the symbolism of *hastas* and *mudras.* Lotus is a symbol of purity and beatitude; a lotus pool with leaves and flowers in bud widely opened and again dying down, is an image of the ebb and flow of human life (Samsāra). The whole Universe is

often pictured in a lotus form, with its petals representing the starry worlds unfolding with rhythmic grace, as it were, to God's creative touch. It is in this light that we have to regard Bodhisattva Padmapāni at Ajanta. When gopies offer flowers to Krishna, it is their lives which unfold like them, in utter sacrifice that they offer him. This is the symbolism of flower worship we do every day. Particular poses or attitudes together with *mudras* indicate the giving (*Varada*), protection (*Abhaya*), meditation (*Dhyāna*), purity (*Suchi*), and so on. Natarāja in his tribhanga pose symbolises Evolution—the active principle in creation as well as in destruction; and the Dhyāni Buddhas are suggestive of withdrawal or Involution. The first is a dynamic ideal—the purusha, while the second is the static ideal. Both are forms of the one and the same energy. The Bhagavad Gīta describes this yogic state of involution in Verses 12 to 19 of twelfth chapter; "Hateless towards all born beings, void of the thought of I and My, bearing indifferently pain and pleasure, before whom the world is not dismayed and who is not dismayed before the world; who rejoices not, desires not, grieves not, indifferent in honour and dishonour, heat and cold, joy and pain, free from attachment."

This yogic ideal of indifference and detachment is likened to a drop of water on the lotus leaf (*Padma patra mibhāmbasa*). This is preached to a family-man or *samsāri*, and he is enjoined to cultivate detachment amidst the various trammels pulling him down to the earth. The artist's static ideal as has already been referred to is likened to a steady flame in a windless night. (*Cf. Bhagavad Gīta.*)

Painting, Sculpture, Architecture, Music and Dancing, are comprised in Indian Art. In each of them there are different schools. The schools in painting and sculpture have been referred to already.

In Indian temple architecture there are three distinctive styles called (1) the Indo-Āryan or the Āryāvartha; (2) the Dravidian or the South Indian; (3) the Hybrid of (1) and (2) called the Cālukyan or the Hoysala after the name of the royal dynasty that patronized them. The earliest known specimens of the

Indo-Āryan style surviving today are dated after the advent of the Christian Era. They are evolved out of the *Chaitya* or hall of the Buddhists. Their most distinctive feature is the tower raised over the Holy of Holies in a bulging conical form with its superstructure being supported by radial vertical ribs that end in a point over which "a heavily ribbed flat stone in the shape of a circular cushion or Āmalaka is poised." Temples at Bodh-Gaya, Benares, Kājurāho, Bhuvaneṣhvar and Konarak are its best examples. The Dravidian type is evolved from the Buddhist stupa, which has been variously defined; we can adopt the definition that is based on the utility for which it came into existence. Primarily, it was meant for enshrining the remains of the Buddhist saints which were believed to cure all evils and diseases. Its tower is similarly a distinctive feature. It is divided into a number of horizontal terraces supporting one another. They culminate in a horizontal line, at the top, which is ribbed or left plain as the artist and his patron choose. Along this line *Kalasams* in various forms were placed. The towers at Madura, Hampi, Conjeevaram, and Māmallāpuram are the best examples of this style. Roughly, the tower of the Āryāvartha style was conical while the tower of the Dravidian was pyramidal. In the third, namely, the Cālukyan, we have a high polygonal plinth or basement often in a star or lotus pattern, with low domes, sometimes in the Āryāvartha shape and sometimes in the Dravidian manner; there is often a bewildering richness in the sculpture carved on the walls and pillars both inside and out. There is the filigree delicacy in the carvings. The figures are most ornately decked. Each piece when disengaged and examined shows a marvellous display of imagination, skill and artistic attainment. There is so much of overcrowding of the hyper-executed examples at the cost of that grandeur in simplicity, that we are tempted to pay homage more to cleverness than to sublimity. The Hazara Rāmasvami Temple at Hampi, Chintalarāya Temple at Tadpatri and the Temples at Somanathapur, Halebid and Belur are the best of this style.

With regard to Sculpture we have but two schools. The first is the Hindu or the Brahminical school so-called in contradistinction with the later one, the Gāndhāra, which after the Grecian

invasion of India was greatly influenced with their canons of art. This later school is therefore hybrid and inferior. Like the Indo-Āryan architecture the Gāndhāra style of sculpture is prevalent only in Northern India. South India was not influenced by the Hellenic culture and so remained pure. That is why the Hindu images of South India are still the ideal examples of our ancient canons of art. The Hindu sculpture at Elephanta, Ellora and Konarak, and the images of Natarāja, Sandhyārāgamurthi and Sundaramurthi are the ideal types. These Hindu specimens are mostly dynamic in expression, while the Buddhist ones at Sāñchi, Amrāvathi Anurādhapura and Borobudur are static.

Music alone of all these arts is the most popular, because it makes the greatest emotional appeal. The Western and the Oriental radically differ not only with respect to the sense of melody but also with respect to its rendering. There is no art so communistic as music. Its functions and ideals are the very same as in other Indian fine arts like sculpture and painting. Since it has the greatest emotional appeal it is considered as the best aid for the attainment of God through the *bhakti-mārga*. When composers and mystics like Tyāgarāja, Dikṣitars, Purandaradās, Kanaka, Keśavadās, Kabīr, Chandidās and Vidyapathi composed their lyrics, little did they dream that their successors would introduce the modern intellectual gymnastics into their rendering and sacrifice their devotional *bhāvas*. There are two main schools, the Hindustāni and the Karnātaka. The Hindustāni style is purer in *sruthi*, *bhāva* and sense of melody than the Karnātaka, as is now practised and displayed by the Tamilian musicians. The Hindustāni style has also degenerated, what with the ogreish talkie tunes, and the present degenerate popular patronization. The Western sense of harmony is introduced into it and the result is that it jars with its heterogeneity.

The subject of dancing that was practised by our ancients for the edification of their soul is yet not fully understood by us. Even in the best instances, the modern dancers have only caught the mere shadow rather than its substance. It is still gymnastical, ungraceful and discordant. Melody of perfect line, sound

and *bhāva* is yet to be cultivated in a perfect abandonment of self. The modern exponents must be enjoined to believe that a graceful body is always the earthly tenement of a spiritualised soul and that no acme of perfection could be attained in art without a perfect life and being. The egoistical "Why nots" should be ruled out for ever before any good progress can be made towards the ideals propounded in our *tantrās* and Bharatanātya.

The art as propounded in the modern 'Silver Screen' is neither fish, nor flesh, nor fowl. The less we think of it the better it is for our art. It is not the feminine gymnastics decked out in the paraphernalia of satin, colour, powder and translucent veils that our ancients dubbed as dancing.

The ancient Indian art of dance is perhaps the oldest of all the Indian fine arts; for often our bodies swim and sway to ecstasies surging inside. Just as they shrink with sorrow, they swell with joy. Dance may therefore be deemed the physical counterpart of joy that is inside. When the source of such joy is beautiful its child is also beautiful. So it can be said that this art is the beautiful child of that beautiful parent *ānanda*, that makes the finite soul lean with an inimitable grace on the infinite soul and hug as it were, the Ultimate Being with all the poetic ardour of a perfect lover.

That this art is also pre-historic need not be laboured at. Its principles had certainly been crystallized and practised by our ancients; otherwise our *tāntric* texts and Bharatanātya would not have contained definite rules of conduct in the art. The text of Bharatanātya is the most comprehensive of all in that it includes the principles of dramaturgy and music as well. *Abhinaya* as held by Bharata Muni is the harmony evolved of *nṛtya* (dancing and poses), *gīta* (music) and *vādya* (instrumental accompaniment to both). So the principles of *tāḷa* and *gati* which are said to be unique in the Tap dance of the West, are certainly not new at any rate to our ancients; nor is the principle that dancing is the harmonious compound of all these three. *Abhinaya* according to our texts is divided into (*a*) the *Angika* (physical gestures and poses), (*b*) the *Sāttvika* (emotional), (*c*) the *Vāchaka* (oral

songs) and (*d*) the *Āharya* (the external, meaning the art of costumes and other outfits). The *angika* and the *sāttvika* elements are not two independent arts as regarded by some critics. Each is dependent on the others for the production correctly of the *bhāva* or *rasa*; otherwise, the very definition of *abhinaya*, as the harmonious blend of *nṛtya*, *gati* and *vādya* is falsified. Each of these elements has its own unique rhythm, and the rhythm in *abhinaya* is a compound of all these independent rhythms. The *angika* element consists of a graceful bending of the body together with the necessary show of *mudras* and expression in the face, setting out correctly the emotion of *bhāva* it is out to convey. These principles are enunciated in the following slokas :

> " *Nētra bhrūmuka rāgadayo rūpa brunhitā,*
> *Prataimsēha karōkārya rasabhāva pradaisika.*"
>
> " *Yatōhastastato drishti yatōdrishtistatō manaḥ*
> *Yatōmanastato bhāvo yatobhāvastatō rasaḥ.*"

The renaissance in India started with a small band of youths in Bengal under the aegis of E. B. Havell, the Principal of the Art School at Calcutta about the year 1906. Abanindranath Tagore and his celebrated brother Gogonendranath Tagore—both nephews of Rabindranath Tagore—and O. C. Gangoly took to the study of Indian Philosophy embodied in the mutiliated pieces of the Indian sculpture treasured in the Calcutta Museum and elsewhere in India. Very soon the National Art of India was revived. These soon became masters of a younger (school) band composed of Nandalal Bose, Surendranath Kar, Bireswar Sen, Haldar, Manish Chander Dey, Venkatappa and others. In the beginning their activity was confined to pure mythological subjects—the episodes in the Purāṇas—Rāmāyaṇa, Mahābhārata, Bhāgavata, etc. Their horizon extended very soon to infinity. From 'Rāma killing the magic deer', 'the birth of Buddha', 'Agni', 'Yudhistira playing dice with S'akuni', 'Krishna and Arjuna' 'Kṛṣṇa and Sudhāma', 'Sīta under the Asoka tree', 'Dream of liberty', 'Even-Song', 'In Tune with Infinity', 'Kajri dance', 'Lost in the Forest', 'Thorn', 'The Javanese Dancer', 'The Comrades', 'S'abari's

expectancies in youth, middle age and old age' and the 'the Mother' infinity is reached. In addition to the capturing by them of the spiritual expression of the ancient artists, the present ones have succeeded in blending realism with impressionalism. Gogonendranath is a stupendous giant that way. What the post-impressionists like Cezzanne, Piccaso, Henry Moore, Edward Wadsworth, Munroe, Christopher Wood, etc. with their cubistic ideals failed to achieve, he has achieved superbly. His 'Aladin', 'Captive Light', 'the Song of the Himālayas' and 'the Birth of Song', do not pierce our eyes as the Western impressionistic samples do. Eipstein, Henry Moore and other celebreties of the Cubistic School are still rudimentary compared to him. This is Gogonendranath's glory, our Indian glory.

For the first time in the Indian art these modern artists Gogonendranath Tagore and Chenchala Kumar Banerji have pictorially extended the scope of satire. They have defined it to include healthy forces of reformation and reconstruction that are essential to the present disrupted and degenerated Indian nationality. Their caricatures are not mere caricatures intended to evoke laughter and fun. They are built on a serious bedrock of reform. In the 'Thief', a huge and burly policeman swollen with power, marches off two bony kids with the stolen property of fruits in their hands. This is symbolic of our utter poverty; while ridiculing the ephemeral phase of power symbolised by the policeman—and the modern technical conception of law and justice without equity symbolised by the hungry kids who have stolen the fruits for food; the picture pleads with the greatest vehemence for an early solution of the problem of poverty in India. 'Doomed' ridicules the loveless love episode in the joint lives of a young woman with an old husband. This pleads for the removal by legislation of incompatible marriages. Those interested will find scores and scores of these masterly delineations in the collections entitled 'The Thunder of Ridicule' and 'The Realm of the Absurd'. The only Westerner who approximates to them is Max Beerbohm.

In the words of Dr. Cousins, "the test of artistic achievement is Joy; and in the work of the Indian artists one can

taste abandonment to love and beauty in the sure consciousness that the infinite is leaning with approving tenderness on the Finite."

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A SHORT GLOSSARY OF INDIAN POLITICAL TERMS

By S. V. Viswanatha, M.A.

(Continued from Vol. XXXVIII No. 1, page 34.)

O

Ōḍam—Sailing Craft (Tam.)

Oḍḍan—Stone Mason (Tam.)

Odiyån—Necromancer (Tam.)

Oḍukku—Small drum (Tam.)

Ōduvar—Religious Brahmins (Tam.)

Olakka-mantappa—Grains-thrashing house.

Ōlai—State Document (Tam.)

Oli—Sound wave (Tam.)

Ōḷi—Honorific title of address (Mal.)

Ooḷiam—Menial service (Tam.)

Oppam } Agreement (Tam.)
Oppandam }

Oppu—Signature (Tam.)

Oṟṟi—Adjournment (Law term. Tam.)

Oṟṟumai—Unanimity (Tam.)

Ōśai—Sound (Tam.)

Oyvu—Interval for rest.

P

Pāda—Legal Procedure comprising four processes. Bhāśā—Plaint; Uttarā—Defendant's Written Statement; Kriya—Statement of witnesses; and Sāddhyāsiddhi—Judgment.

Padika—Leader of 10 (Mil.)

Pagri—Turban.

Paimāsh—Minor (Preliminary) land settlement.

Pakistan—Portion of India after Partition.

Paksha—Party.

Pala-bhogam—Land held by the villagers in common.

Pallak—Palanquin (Tam.)

Paḷḷi-kutam—Elementary School (Mal.)

Palki—Palanquin (Mus.)

Panchāyet—Council of five, managing village affairs.
Pandari—Ground or house tax (Mug.)
Pandit—Learned Hindu
Pangti—Row in an assembly
Pankha—Fan.
Pānthaśāla—Rest house on roads.
Panya—Commerce.
Parāmari—Nurse (Tam.)
Paramparā—Genealogy.
Parda (Purdha)—Veil (Mus.)
Pardanashin—Veiled woman.
Paribhāshaṇa—Censure.
Parigha—Charges for testing coins.
Parihāra—Atonement.
Pariharaka—Village exempt from taxes.
Pariksha—Examination.
Paripriccha—Judicial enquiry.
Parishad—Assembly of learned men.
Parōksa—Circumstantial evidence.
Parōkta—Perjury.
Pasu-chikitsā—Veterinary service.
Patāka—Standard borne.
Patel—Village headman (Mah.)
Pāthas'āla—Elementary School ; School.
Pathi—Foot soldier.
Patra—Document.
Paṭṭa—Assignment (Tam.)
Paṭṭādar—Land-holder (Tam.)
Paṭṭam—Title of Honour (Tam).
Paṭṭana—Seaport (Tam.)
Paṭṭayam—Document (Tam.)
Patti—Infantry.
Pāṭṭom—Rent from land (Mal.)
Patwari—Village Accountant (Mah.)
Peshkar—Personal Assistant.
Pillai-āṭṭu—Anointment of Crown Prince (Tam.)
Pinjrapole—Hospital for animals.

Pīr—Muslim Saint.
Podiyil—Place of Village assembly (Tam.)
Pokkisham—Treasury (Tam.)
Polygar—Large land-holder ; Petty Chieftain.
Prabādha—Obstruction.
Prādānika—Dowry.
Prādēśika—Provincial Officer.
Prahāra—Flogging.
Prahata – Grievous hurt.
Prajā—Subjects ; Citizens.
Prakramā (Kanya)—Rape.
Prakraya—Fixed Price.
Prakṛti-Maṇḍala—Circle of States.
Prakshepa—Stocks.
Pramāṇa—Authority.
Pranām—Salutation.
Prāsāda—Palace.
Prathama-chikitsā—First Aid.
Pratibhāvya—Surety.
Pratikrośa—Bidding at auction.
Prativedaka—Reporter of Proceedings.
Pratividhāna—Letting on parole.
Pratyakshya-sākshi—Eye Witnesses.
Pravāsana—Exile.
Pravāsya—Deportation.
Praves'yam—Imports.
Pravrajana—Banishment.
Prayojaka—Creditor.
Preksha—Exhibition.
Preksha-vētana—License Fee.
Prērēpaṇa—Proposition.
Pumśchali—Public Woman ; Prostitute.
Pūrṇa-swarāj—Independent Sovereignty.
Pūrva-paksha—Government Side ; Treasury Bench.
Pustaka-śāla—Bookshop.
Pūtikā-putra—Son by an adopted daughter.
Pūvanilai—Royal Dignity (Tam.)

Q

Qasi—See Khasi.
Quad-i-Azam—A Great Leader (Mus.)
Querbegi—Chief Standard bearer (Mugh.)

R

Rahasyādhikrta—Private Secretary.
Rahdari—Tolls on the highways (Tipu.)
Rais—A wealthy citizen.
Rāja—King.
Rājadharma—Kingly duties.
Rājadharmaśāstra—Science of Kingly duties.
Rājadhānī—Capital.
Rājadvesha—Sedition.
Rājakumāra—Heir Apparent.
Rājakṛt—King maker.
Rājamantra—King's Adviser.
Rājamānya—Honourable.
Rājamārga—High way ; Trunk Road.
Rājanya-samiti } Chamber of Princes.
Rājanya-samūha
Rājapānthā—Royal Road.
Rājapratinidhi—Viceroy ; Consul General.
Rājas'abdopajīvin—Republican bodies.
Rājasabhā—King's Court.
Rājāsana—Royal seat.
Rājas'āsana—Ordinance, Royal Order.
Rājatantra—King's diplomacy.
Rājatva—Royalty.
Rājayāna—State Carriage.
Rajjukā—Officers of the Central Government.
Rājyabhāk—Heir Apparent.
Rājyavibhrama—Civil War.
Rakshitā—Guardian
Rāṇa—Title of Rajput Chiefs

Rāṇi—Queen
Rāshṭra—A Province; Kingdom.
Rāshṭra-mukhya / Rāshṭrapati } Governor of a province
Rathakāra—Engineer
Rāyasakkāra—Notary (Tam.)
Rāyasam—Private Secretary (Mah. Tam.)
Rikta—Assets
Riktha—Immoveable properties
Risāla—Sub-division of an infantry or cavalry smaller than *Kushoon* (Tipu)
Risāldar—Holder of the Command (Cavalry Unit)
Riyāsat—State Administration (Mah.)
Rṇa—Debt
Rṇa-lekhya—Deed of Loan
Rūpa—Coin; Court-fee
Rūpadarsaka—Examiner of Coins
Rūpajīva—Prostitute
Rūpika—Fee for coinage

S

Sabhā—An Assembly of the elect
Sachivottama—Prime Minister
Sadr—Minister in charge of religion (Mus.)
Sagdhi—Dinner party
Sāhasadaṇḍa—Amercement.
Sāhasam—Robbery, Rash act.
Sākshi—Witness
S'āla—Building, Hall.
S'alāka—Vote
S'alākin—Voter
Salām—Salutation (Mus.)
S'alya-vidya—Surgery.
Samāharta—Revenue Collector
Samāja—Social Gathering; Society
Samavāya—Toleration
Sambhūya—Co-operative

Sambhūya-samuddha—Co-operative work
Samiti—Assembly ; Committee.
Sampradāya—Convention ; Usual practice.
Samrodha—Remand
Sanad—Charter
Sanghāta—A Big Boat.
Sanghaṭana—Collision.
Sanghaṭṭan—Term for unity (Hindu) *Cf.* Muslim Tazmin.
Sangrahaṇa—Elopement.
Sangrāma Samiti—Council of war.
Sankrudhakam—Provocation
Sanmāna—Presents.
Sannidhātā—Chamberlain.
S'apatḥa—Oath.
Sapinda—Agnate.
Sapīti—Tea-party.
Sarai—Caravansary.
Sardai—Leader (Mah. Sikh.)
Sarkar—Government.
S'āstra—Hindu law code.
Sattra—Rest House.
Sastra-vidya—Surgery.
Satyāgraha—Passive resistance.
Sena—Army.
Sepoy—Soldier ; Peon (Tam.)
Seth—Merchant ; Banker.
Shāh—King (Mus.)
Shāh-zada—Song of a King.
Shaikh—Chief (Mus.)
Shariyat—Muslim law code.
Shaṇṇavaṭṭi—Spinning Rod (Tam.)
Shroff—Banker ; Cashier.
Siddha-vaidya—Medical System (Tam.)
Silpā-s'āla—Museum.
Silpā-s'āsana—Stone Inscription ; Rock edict
Simhala—Ceylon.
Simhāsana—Throne.

Sīta—Agriculture, Plough.
Smrti—Hindu law in practice.
Srī, Srīyut, Srījut—Meaning Mister or Esquire
(Prefix for names of persons)

Sthapati—Architect, Engineer.
Stridhana—Property belonging to a woman.
S'uddha-vadha—Beheadal.
S'ulka—Dowry.
Sūnā—Slaughter House.
Sura—Wine ; Toddy.
Surāśāla—Toddyshop.
Sūtika-chiktsā—Midwifery.
Sūtra—Weaving ; Woven yarn ; Rule.
Svāgata, Sukhāgata—Welcome.
Swadeshi—Native.
Swāmya—Ownership.
Swarājya—Self-rule.
Swayam-vādā—Self-defence.
Swayamvara—Marriage by self-choice.

T

Tāḍana—Flogging.
Tāshil—Taluk.
Tāshildar—Taluk Officer ; Amildar.
Takli—Spinning Rod.
Talappā—Turban (Tam.)
Taluk(q)—A Small Division comprising of a town and few villages.
Talukdar—Officer in Hyderabad (Land-holder).
Tamāsha—Entertainment.
Tāmras'āsana—Copper inscription ; Copper-plate grant.
Tappāl—Post.
Tarjama—Translation.
Tarka—Discussion.
Tarwāḍ—Joint Family (Mal.)
Taskara—Thief, Theft.
Tawarikh—Traditional History (Mus.)

Tayār—Ready.
Tegh, Tej—Sword (Sikh symbol.)
Tērtal—Election (Tam.)
Thakur—A Title.
Thāna—Police Station.
Toppee / Toppi } Cap (Tam.)
Tulāmāna—Weights and Measures.
Tuṛai—Harbour (Tam.)

U

Udāsīna—Neutral in voting; Negligent.
Ulema—Muslim Doctor of the law.
Unāni—Muslim system of Medicine.
Unna-nilai—Royal Dignity (Tam.)
Upādāna—Dole of Charity.
Upagata—Son who has surrendered his claims.
Upakāra—Voluntary service; Help.
Upanipāta—National calamity.
Upavāsa—Fasting.
Upāyukta—Subordinate Government servants.
Ūr—Locality (Tam.)
Ūrâḷār—Municipal Councillors.
Ūrāḷārsabha—Municipal Council.
Ustad—Teacher (Mus.)

V

Vadhaki—Homicide.
Vādi and Prativādi—Plaintiff and Defendant in a suit.
Vāhana—Conveyance; Vehicle.
Vāhanasthāna—Garage; Stable.
Vaidharaṇa—Compensation; Damages.
Vaiyāvṛtya vikraya—Retail sale.
Vakil—Sultan's Chief Lieutenant (Mus.); Legal Practitioner; Advocate.
Vākpārushya—Defamation.
Vākyanuyoga—Cross Examination.
Vallabha—Courtier.

Vaḷḷal—Aristocrat; Chieftain (Tam.)
Vande-mātaram—Patriotic Prayer (S. India).
Vanik-patha—Routes of Traffic.
Vāpātiriktam—Land fallow.
Varchōbhūmika—Sanitary Officer.
Vārdhushī—Usurer.
Vari—Cess.
Vari-pottakam—Register of Taxes (Tam.)
Vārta—Trade.
Vārtā—Economics.
Vartamānapatrika—Newspaper.
Vartani—Road cess.
Vārya—Water cess.
Vastuka—Building.
Vâyal—Agricultural land (Tam.)
Vendan—King (Tam.)
Vetana—Wages; Salary.
Vibhāga—Partition.
Vichāra—Self-examination.
Vichāraṇa—Legal Examination.
Vidai—Seed (Tam.)
Vidhava—Widow.
Vidyādhikāri—Director of Public Instruction.
Vikshepa—Investment; Transfer of property.
Vilanku—Hand cuff (Tam.)
Vimāna—Air carrier; Aeroplane.
Vinaya—Discipline.
Vinīta—Gymnasium.
Viṇṇappam—Petition (Tam.)
Viraga—Disloyalty.
Vishti—Free labour.
Visvasta—Money left on trust.
Vivīta—Pasture ground.
Vivrtam—Open Vote.
Vriddhi—Interest.
Vrijana—Deforestation.
Vṛtti—Livelihood; Occupation.

Vyaji—Court fee; Excess Profit due to false weights and measures.

Vyājya—Complaint.

Vyavahāra—Court Proceedings; Transaction.

Vyavahārika—Medium of Exchange.

Vyavastha—Settlement.

Vyaya—Expenditure.

Vyayasārīra—Items of expenditure.

W

Wālah, Wallah—Owner.

Waqht—Endowment (Mus.)

Waqia Navis—Chief News reporter, specially C.I.D.

Wazir—Chief Minister (Mus.)

Wilāyat—White man's land (England or Europe).

Y

Yâchitaka—Taken on loan.

Yānai-vīran—Elephant warrior (Tam.)

Yantra-s'āla—Workshop.

Yātrā—Fair, Travel, Pilgrimage.

Yātrā-vetana—Fare; Fee for travel; Pilgrimage tax.

Yodhāngana—Woman fighter.

Yōgakshēma—Welfare.

Yuddha—Warfare.

Yuddha-samagra—Recruitment.

Yukta—Officer commissioned for a specific work.

Yuvarāja—Crown Prince.

Z

Zalum, Zulum—Tyranny; Force.

Zamindār—Big Landlord.

Zamindāri—Estate.

Zanāna—Harem (Mus.)

Zellu—Association of State Officer (Tipu).

Zilla (Jilla)—District.

Zindābad—Long live (Mus.)

(*To be Concluded.*)

HEBBATA GRANT OF DURVINĪTA GANGA

By S. Śrikantha Śastri, M.A.

(Continued from Vol. XXXVII. Page, 25.)

III

GENEALOGY

We have thus examined all the more important records of the Ganga dynasty from about the beginnings of the Christian Era down to *C.* 800 A.D. from the chronological point of view. Leaving aside the data in the undoubtedly spurious records, we can arrive at a tentative chronology of the early Ganga Kings with the help of the Pallava and Kadamba charters, as well as the grants of the Eastern Gangas of Kaḷinga.

Konguṇi Varma Mahādhi Rāja
(Kāṇvāyanasagōtra)
|
Mādhava Varma, called Mahārāja
Paṛuvi Branch: **first yr. (*S'asanakōta C.P. C.*'425 A.D.)**

Paṛuvi Branch:
- Āyyavarma (anointed by Pallava Simha Varma)
  - Mādhava (anointed by Pallava Skanda-varma. *Penukonda Kūḍalūr C.P.*)

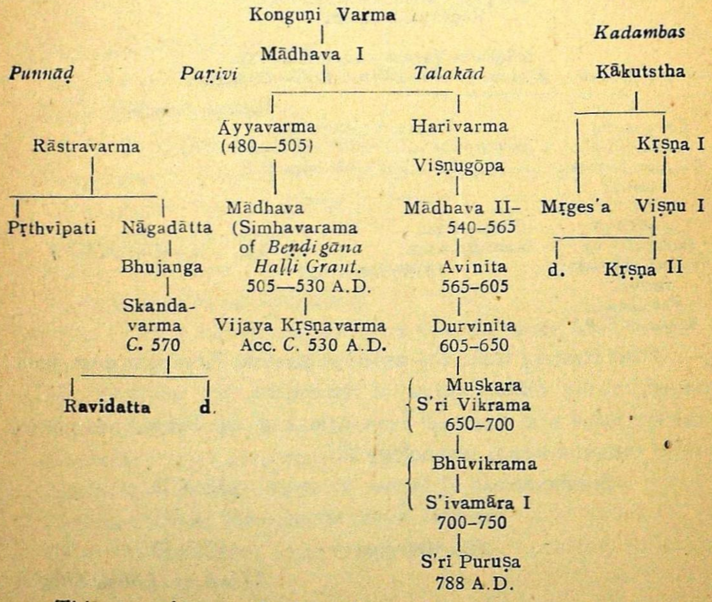
Kaivāra Branch:
- Vijaya Kṛṣṇavarma (*Beṇḍigāṇahaḷḷi and Kuḍitiyam C.P.*) Adhirāja in Chūkuṭṭur C.P.
  - Singavarma Mahādhi Rāja (*Kāṇvāyanasagōtra*)
  - Vīravarma Yuvarāja. (*Chūkuṭṭur, C.P.*)

Fleet starting from the assumption that Simhavarman mentioned in the ***Lōkavibhāga*** of Simhasūri (S'. 380=458 A.D.) was the same who anointed Āyyavarman of the Peṇukoṇḍa plates, states the provisional chronology thus :

Simhavarman II began to reign	—436 A.D.	
,, anoints Āyyavarman	—450 A.D.	
,, still reigning	—458 A.D.	(22nd yr. ***Lōkavibhāga***)
Skandavarman II began to reign	—460 A.D.	
,, anoints Mādhava	—470 A.D.	
,, ,,	—475 A.D.	(***Penukoṇḍa Plates***)

This Paṛuvi Mādhava towards the close of the fifth century seems to have been defeated by Mādhava II of Talakād who put an end to the Paṛuvi and Chūkuṭṭur (Kaivāra) Gangas. Mādhava II married the sister of Kadamba Kṛṣṇavarma who had celebrated As'vamēdha. Some scholars have taken him to be Kṛṣṇavarma II and placed Mādhava in the middle of the sixth century.

Dubreuil [70] has objected that "it is absolutely impossible that Mādhava II (of Talkād) who lived in the middle of the sixth century should have married the sister of (Kadamba) Kṛṣṇavarma I who lived in the middle of the fifth century. We shall therefore conclude by saying that Mādhava II, the father of Avinita married the sister of Kadamba Kṛṣṇavarma II and reigned from 540 to 565 A.D."

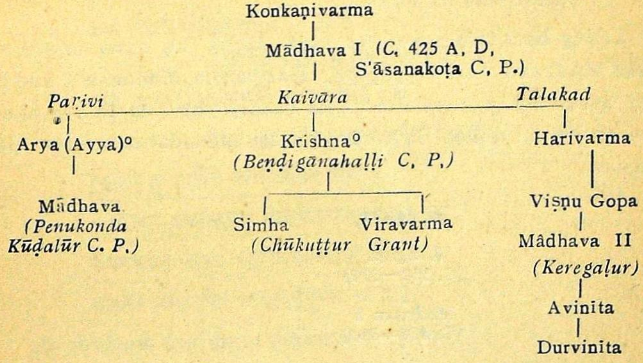


This genealogy and chronology cannot be accepted for the earlier rulers. Mādhava could not be the same as Simhavarma (as

70. *Ancient Dekhan*, P. 107.

assumed by Dubreuil) who was the son (not the father) of Vijaya Kṛṣṇnavarma, according to the Chūkuṭṭur grant.

Dr. Shama Sāstri's scheme seems to be more satisfactory, though his chronology is doubtful.[71]



More reliable for Ganga chronology are the verifiable dates in the Koḍunjaṟuvu grant of Avinīta and the Nallāḷa grant of Durvinīta. From these we infer that :—

Avinīta's coronation took place in 466 A.D.

Koḍunjeṟuvu C. P. of 25th year=491 A.D. August 1, Thursday. (The Mallohalli plates of 29th year seem to be spurious. Therefore 490-1 A.D. is the last date for Avinīta and the first year of Durvinīta).

Accession of Durvinīta—491 A.D.

Present Hebbaṭa grant—526-7 A.D. 31st year, Panguṇi, Paurnima, Uttarā (probably a lunar eclipse occurring on Monday, March 3rd, 527 A.D.)

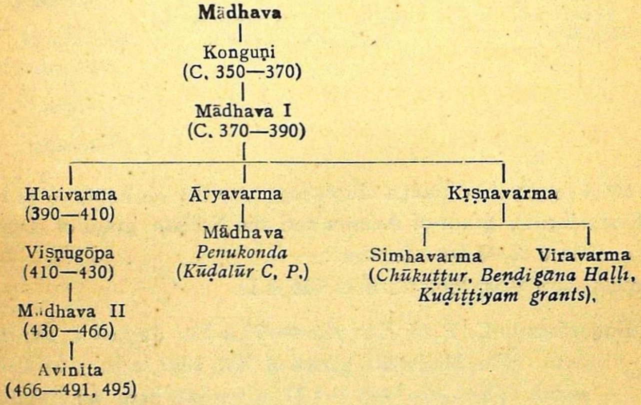
Nallāḷa grant of 40th year=531 A.D. (Vais'ākha, Prathama Pakṣa, Parva, Vis'ākha, Brāhmī muhūrta *i.e.* Vais'ākha Paūrnimā, Wednesday—April 16th, 531 A.D. Wednesday.) If Avinīta ruled up to 495 A.D. for 29 years according to Mallohalli plates, the 40th year of Durvinīta

71. *M.A.R.* 1924 P. 17.

will be 535 A.D. when in Adhika Vais'ākha there was a lunar eclipse on April 2, Wednesday.

No later grants than those of the 40th year of Durvinīta have been found till now. Therefore *C.* 535 A.D. is the latest date for him.

Going back from Avinīta (466 A.D.), we have to place his father Mādhava II, Viṣṇugōpa, Harivarma, Mādhava I and Konguṇi, assigning to these five rulers twenty years on an average and thus arrive at about 350 A.D. for the foundation of the Ganga dynasty.



If we accept the *Lōkavibhāga* date and thus identity of Simhavarma with the father of Skandavarma and grand-father of Nandivarma (Udayendiram C. P.), Āryavarma and Mādhava of Paṛivi will have to be placed after the reigns of Harivarma and Viṣṇugōpa and during the reigns of Talakād Mādhava II and Avinīta, between 450-475 A.D. according to Fleet. But as indicated, the *Lōkavibhāga* date is suspect. The closing portion of *Lōkavibhāga* is as follows :—

युक्तः प्राणिदयागुणेन विमलैः सत्यादिभिश्च व्रतैः
मिथ्यादृष्टिकषायनिर्जयशुचिर्जित्वेन्द्रियाणां वशम् ।
दग्धा दीप्ततपोऽग्निना विरचितं कर्मापि सिद्धं मुनिः
सिद्धिं याति विहाय जन्मगहनं शार्दूलविक्रीडितम् ॥

भव्येभ्यः सुरमानुषोरुसदसि श्रीवर्धमानार्हता
यत्प्रोक्तं जगतो विधानमखिलं ज्ञातं सुधर्मादिभिः ॥
आचार्यावलिकागतं विरचितं तत्सिंहसूरर्षिणा
भाषायाः परिवर्तनेन निपुणैः सम्मन्यतां साधुभिः ॥
वैश्वे स्थिते रविसुते वृषभे च जीवे
राजोत्तरेषु सितपक्षमुपेत्य चन्द्रे ।
ग्रामे च पाटलिकनामनि पाण(पाण्ड्य राष्ट्रे
शास्त्रं पुरा लिखितवान् मुनिसर्वनन्दी ॥
संवत्सरे तु द्वाविंशे काञ्चीशसिंयवर्मणः ।
अशीत्यग्रे शकाब्दानां सिद्धमेतच्छततये ॥
पञ्चदशशतान्याहुः षट्त्रिंशदधिकानि वै ।
शास्त्रस्य संग्रहस्त्वेष छन्दसानुष्टुभेन च ॥
इति लोकविभागे मोक्षविभागो नामैकादशं प्रकरणं समाप्तम् ।

(*Jaina Antiquary*, IV, Pt. 3. p. 114—115.)

The original work of Sarvanandi was written when Saturn was in Vaiśva (Uttarâṣāḍha), Jupiter was in Taurus, the Moon in Uttarâ Phalguṇi was full (*i.e.* Paurṇimà of Phâlguṇa), at Pâṭali Grâma [71] in Pâṇa (Perum Bâṇappâḍi) or Pâṇḍya country. From early Tamil literature we know that the southern Pāṭaliputra was near

71. R. Narasimhachar identified Pâṇarâṣṭra with Perum Bāṇappâḍi. But this name for Bāṇa territory is late. Originally the Bāṇa country extended from Kolar and Punganūr in the west to Kaḷahasti and S'rī S'ailam acccording to the Tālgunda inscription. When Ganga Pṛthvīpati II became the subordinate of Cōḷa Parāntaka I in the 10th century, the Bāṇas went from Palār to Pennār, forming a new division Vāṇagappāḍi nāḍu on the north bank of Pennār, Still later when the Paṇḍyas withdrew from Madura to Tinnevelly, the Bāṇas settled at Madura. (S.*I.I*, XII, Part I p. 91, f.n. 3) Since Sarvanandi refers to Pāṭali Grāma (Cuddalore) it may have been in the Paṇḍya rather than Pāṇa (Bāṇa) country. Cuddalore in South Arcot District is identified with Kūḍalūr, the native place of the Perunjiṅgas according to whose inscriptions of the 13th century, was situated in Tirumuṇaippāḍi. Other villages named Kūḍal are mentioned in the Tamil inscriptions: Kūḍal in Kiḷ Amūr nāḍu; Kūḍal in Ves'ali-ppāḍi nâdu *(M,E.R* 312 of 1902). Kūḍal in Puṛamalaināḍu *M,E.R*, 660, 666 of 1905). Regarding Kūḍalur in Ganga records see *post*.

Cuddalore. Sarvanandin's original work was in Bhâṣá and Simhanandi translated it into Saṁskṛt in the twenty-second year of Simhavarman of Káñci, 458 A.D. (S'. 380). The present Saṁskṛt text of *Lōkavibhàga* seems to have been a revised text of Simhasūri's work produced after Trilōkasâra, Ādi Purâṇa and the Saṁskrit version of Triloka Prajñapti. As regards the astronomical details about Sarvanandi they are not adequate to determine his date. 346 A.D. Vis'vāvasu, when Jupiter was in Vṛṣabha and Saturn was in Uttarâs'àdha, first Páda in 346 A.D seems to be indicated. Phālguna full moon day fell on 2nd February, Friday, 347 A.D. Simhasūri's writing in 458 A.D. refers to Sarvanandi's work as *purâ* (in old days). The mentioning of the era as s'aka (contrary to common usage in South India in early times) and of *rās'i* (Vṛṣabha) make this passage suspect. Rao Bhadur H. Krishna S'astri rejected the *Lōkavibhāga* date as it was opposed to the Ongōḍu II grants[72].

In a grant of Avinīta[73], who is mentioned only as Konganyadhirâja (as also in the Noṇamangala grant of his first year[74]) we are told that the grant was made for the merit of the mother of Simhaviṣṇu Pallavâdhirâja who was a native of the Ganga country near Pulliyūr. She built a Jaina temple for the glory of her husband's family and for her own merit and gave it to Yāvanika (Yâpunika or Yâpunēya) Sangha and the land endowed was *S'ramaṇa Kēdāra* near the big tank of Pullalūr in Korikunda Bhâga. The date of Simhaviṣṇu of Kâñci has been determined as C. 575-610 A.D. [75]. He was the son of Simhavarman (III *Velur Pālyam Plates*) assumed to be the son of Nandivarma I of Udayendiram grant or of Viṣṇugōpa of Chura grant. Simhaviṣṇu's mother, the queen of Simhavarma (of Ongōḍu II) may have been a Ganga princess, but Dr. Krishna thinks that she was perhaps not related to Avinīta. It is to be remembered that among the Pallavas the names Simha, Simhaviṣṇu Narasimha Viṣṇu appear to have been simultaneously used for the same person,

72. *E.I.* XV. P. 252.
73. *Hosur*, C.P. 12th year. *M.A.R.* 1938. No. 1.
74. E.C. X. *Ml.* 72.
75. *M.E.R.* 1922. Nos. 661–665.

according to Fleet. An inscription of *Śrī Simhaviṇṇa Pōtrâdhirājan* is ascribed to Narasimha I. The Vāyalūr inscription mentions Viṣṇusimha after Simhavarma and Vīrasimha. This Simhaviṣṇu, the contemporary of Avinīta must have been earlier than the father of Mahēndravarma.

Mādhava II, the father of Avinīta, married the sister of Kadamba Kṛṣnavarma who had celebrated Aśvamēdha and put an end to the reign of Mādhava of Paṛivi who had been crowned by Vijaya Skandavarma and whose father had been crowned by Pallava Simhavarma. Similarly he seems to have ended the rule of the Chūkuṭṭur branch also after Singavarma or Simhavarma, the elder brother of Vīravarma who were the sons of Kṛṣṇavarma. Therefore the mother of Simha Viṣṇu who built a Jaina temple for the glory of her husband's family and for her own merit at Pullalūr in Koṛikunda, must have been living before the twelfth year of Avinīta, Ķārtika S'u[76], 1, *i.e.*, on the basis of the Koḍunjeṛuvu grant of the twenty-fifth year (491 A.D.). Thus this Simha Viṣṇu could not have been the same as the father of Mahēndra I in *C.* 380 A.D. but an earlier king, the contemporary of Paṛivi Mādhava and Skandavarma, *viz.* Viṣṇugōpa whose son was Simha (Viṣṇu). Therefore the Ganga princess was perhaps the mother of Viṣṇu (gōpa), the grand-son of Yuva Maharāja Viṣṇugōpa and the son of Simhavarma. His son Simhavarma was the father of Simha Viṣṇu (*C.* 580 A.D.)[77]

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76. *M.A.R.* 1938. No. 1.
77. In *E.I.* XXIV. p. 296ff, and *S.I.I.* XII Pt. I. p. 1 fn. 2, only one Simhavarma is assumed.

- Kumàra Viṣṇu I
  - Skanda
    - Kumâra Viṣṇu II
      - Buddha
        - Kumàra Viṣṇu III (*E.I.* VIII. p. 234) and XXIV. p. 300)
    - Vira
      - Skanda (*E.I.* XV. p. 251)
        - Viṣṇugōpa I
          - Simha (*E.I.* XV. p. 254)

Vīravarma
|
Skandavarma

Kumāra Viṣṇu (II)	Simhavarma	Yuva Mahārāja Viṣṇugōpa I
Buddhavarma	Skandavarma	Simhavarma
Kumāra Viṣṇu (III)	Nandivarma	Viṣṇugōpa II
	Simhavarma	Simhavarma
	Simha [Viṣṇu] (C. 580 A.D.)	Simha Viṣṇu

Probably a sister of Parivi Mādhava had been married to Simhavarma, the son of Yuva Mahārāja Viṣṇugōpa and her son was also named Viṣṇugōpa or Simha Viṣṇu. If the Vāyalūr inscription can be believed the Pallavas were some how related to the Gangas as the predecessor of the Kāla Bhartṛ or Kāṇa Gōpa was one Konkaṇika reminding us of the title of the Ganga kings "Konguṇi Varma."

Another indication of the date is the reference to Durvinīta, Bhāravi and Pallava Rāja Simha Simha Viṣṇu in the *Avanti Sundarīkathā* of Daṇḍin. Daṇḍin was the contemporary of one Rājavarma (mentioned in the *Kāvyādarsā*, probably the same Rājavarma mentioned by S'aṁkara in his *bhāṣya* on *Chāndōgya*, II-23) or Rājasimha (Viṣṇu) and is placed in the beginnings of the seventh century. Daṇḍin was the contemporary of Bāṇa, Mayūra, Harṣa, Yuwan Chwang, Pulikēśin II and S'aṁkara (according to Vidyāraṇya's *Śaṁkara Vijaya*) and in this work he is referring to certain incidents which occurred about four generations earlier (according to various versions of the *Avantī Sundarīkathā Sāra*) when one of his ancestors was the friend of Bhāravi. We are told that Bhāravi came from Acalapura to the court of Viṣṇuvardhana, and then to the prince who had a *viparīta nāma* Durvinīta, Gāngēya Dhvaja. Subsequently Bhāravi visited Kāñcipura and was honoured by Rāja Simha Simha Viṣṇu. It is clear that this Simha Viṣṇu is about a century prior to Simha Viṣṇu, the father of Mahēndra I. The Ganga grants say that Durvinīta wrote a commentary on the fifteenth chapter or the fifteen chapters of Bhāravi's work *Kirātārjunīya*.[2] Since Bhāravi is placed along with Kālidāsa

in the Ihoḷe inscription of 634 A.D. we must concede that Bhāravi could not have been the contemporary of the later Simha Viṣṇu (C. 580-610 A.D.), for within twenty five years Bhāravi's fame could not have equalled that of Kālidāsa. We must assume that at least a century had elapsed as indicated by Daṇḍin. The term *Gāngēya dhvaja* used by Daṇḍin is equal to "*Srimatō Ganga Rājasya Gangavams'a dhvajasya ca*" in the Kūḍalūr grant of Paṟīvi Mādhava [78].

For the same reason Viṣṇuvardhana, the first patron of Bhāravi, cannot be Kubja Viṣṇuvardhana, the younger brother of Pulikēs'in II. He must have been the son of Vijayāditya who fought with Trilōcana Pallava but died in the battle. His queen was then pregnant and she was protected by a *ṛṣi*-like Brāhmaṇa Viṣṇu Bhaṭṭa Sōmayâji of Muḍivēmu Agrahāra and in his house the son of Vijayāditya was born. Since the prince was educated by Viṣṇu Bhaṭṭa he was called Viṣṇuvardhana. The prince, when he came of age, worshipped various deities on Cāḷukya Giri, obtained the insignia of his family and conquered the Kadambas, Gangas and others. His son was Pulakēs'in I. [79]

Ranna in his *Sāhasa Bhīma Vijaya* (*Gādā Yuddha*) says that Pulakēs'in I was the son of Raṇa Ranga Simha (Raṇa Rāga of the inscriptions) whose father was Jayasimha whose other name was Viṣṇuvardhana. The Cellur grant omits Raṇa Rāga and makes Viṣṇuvardhana the father of Pulakēs'in. But Ranna being the foremost poet in the court of Tailapa had access to the official records of the family in the eleventh century at Kalyāṇi. The Nīlgund inscription of Vikramāditya VI also says that Jayasimha Vallabha was the father of Raṇa Rāga. Raṇa Rága's son was Pulakēs'i Vallabha who celebrated As'vamēdha. Therefore before Pulikēs'in I we must place Raṇa Rāga, Vijayāditya, Jayasimha (Viṣṇuvardhana) and his father Vijayáditya (Satyās'raya of Ranna) who fought with Trilocana Pallava and was the contemporary of Karikāla Cōḷa, who according to Telugu inscriptions fought with the Trilōcana Pallava. Jayasimha Viṣṇuvardhana had perhaps married a Pallava princess and their son was Raṇa Ràga or Vijayàditya II.

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78. *M.A.R.* 1930 No. 88.

79. Cellur Grant of Vīracoḍa *I. A.* XIX. P. 425 ; *M. E. R.* 350 of 1905.

Vijayāditya Satyās'raya
|
Viṣṇuvardhana
(Jayasimha)
|
Raṇa Rāga
(Vijayāditya II)
|
Pulakēs'in I (*C*. 575 A.D.)
| |
Kirtivarma Mangalēs'a

The Humca inscription of Nanni Sāntara refers to Durvinīta thus:

Vasudhege Rāvaṇapratima nemba negaḻkeya Kāḍuveṭṭiyam Visasana rangadoḷ piḍidu tanna tanūjeya putranam pratiṣṭhisi Jayasimha Vallabhananvaya rājyadoḷurviyoḷ vigurvisidanidēnagurvo nijadōrbaladunnati Durvinītanā ||

Durvinīta having defeated the Kāḍuveṭṭi (Pallava) who was like Rāvaṇa, established his daughter's son Jayasima Vallabha in the hereditary kingdom. This refers to the death of Vijayāditya in the battle with Trilocana Pallava. Probably his queen who was protected by Viṣṇubhaṭṭa Sōmayāji was the daughter of Durvinīta and Durvinīta ultimately defeated Trilocana Pallava and reinstated his grandson Jayasimha Viṣṇuvardhana on the Cāḷukya throne. The Cellur grant says that Viṣṇuvardhana became king after defeating the Gangas and Kadambas who must be Gangas of Paṟivi and Kadambas of Kṛṣṇavarman's line and who were subordinate to the Pallavas. Therefore these references also clearly indicate a date three generations before Pulikes'in I. Hence Durvinīta must be assigned to the close of the fifth century and the beginning of the sixth century. (491-535 A.D.)

Not only from Pallava and Cāḷukyan history but also from the view point of Kadamba history we arrive at the same conclusion regarding the date of Avinīta and Durvinīta. Kākutsthavarma is assigned to *C*. 400 A.D. on the basis of the Halsi Plates [80], eightieth year of the Gupta Era according to Fleet or after the conquest of Nāgas by Kṛṣṇavarma according to Pāṭhak [81] and the references to the Guptas in the Tālgunda inscription and *Kuntaleśvara Dautyam*. Kākutstha was not dead by the time the

80, *I.A.* VI. P, 23.
81. *I.A.* XIV. P. 13.

Tālgunda inscription was set up as assumed by some scholars but he had retired from politics. S'āntivarma, his elder son, had been crowned but he seems to have died soon and by the time the Halmiḍi grant was made Kākutstha had once again resumed power and his grand-son Mṛgeṣa was the governor of Naṛidāvile Nāḍu. During this time probably Kākutstha's younger son Kṛṣṇvarma I had become practically independent, conquering the Nāgas and celebrating the As'vamēdha. He married a Kēkaya princess whose son was Viṣṇuvarma [82] and who was crowned by a Pallavēndra S'āntivara. Kṛṣṇavarma I had also another son Yuvarāja Dēvavarma [83], probably by another queen of the Pallava family. No Pallava named S'āntivara or S'āntivarma is found in the Pallava genealogy. Though S'āntivara is called a Mahārāja Pallavēndra (the Hebbaṭa grant lines, 7-8, leaves no room for an alternative reading), he may be the same as Simhavarma or Skandavarma who crowned the Paṛivi rulers Āryavarma and Mādhava. The Bīrūr grant [84] says that Viṣṇuvarma Dharma Mahārāja, the eldest son (*Jyēṣtha tanaya*) of S'rī Kṛṣṇavarma who celebrated Aśvamēdha and was the lord of Dakṣiṇapatha Vasumāthi, ruling at Vaijayanti, the ornament of all Karṇāṭa Dēśa, gave the grant in his third year (Phālguṇa Śu. 5), with the consent of his *Jyēṣṭha pitṛ* S'rī S'āntivaravarma. This S'āntivara must therefore be the Pallava who crowned him, according to the Hebbaṭa grant and not the Kadamba S'āntivarma, the elder brother of Kṛṣṇavarma who was already dead and whose son Mṛgēṣa after being a Yuvarāja under the resumed rule of Kākutstha according to the Hālmiḍi inscription, had been ruling independently but perhaps had been deprived of Banavāsi by Kṛṣṇavarma or his son with the help of the Pallavas and the Kēkayas.

Mṛgēṣavarma must have been aged when he became king and his grants extend only to his eighth year.[85] He had three

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82. *Jyēṣṭhapriya tanaya* in the Hebbata grant of Kadamba Viṣṇuvarma. *M.A.R.* 1925. No. 118.
83. Devagēri grant issued form Triparvata—*I. A.* VII. P. 33.
84. E.C. VI. Kd. 162.
85. *I.A.* VI. P. 24.

sons Ravivarma, Bhānuvarma and S'ivaratha who were probably very young and therefore Mṛgēṣa's younger brother Māndhātṛ-varma ruled at Vaijayanti defeating Kṛṣṇavarma and his Pallava-Kēkaya supporters. It was in these wars that S'iva Nandi-varma, a *paramamāhēśvara*, born in Sōma Vamṣa, of Ātreyasa-gotra, related to Kēkayas through his mother and to the Ikṣvā-kus, committed suicide when his country was overrun by Naṇakkāsa Pallava Rāja and the army of Kṛṣṇavarma was broken up. Pallava Naṇakkāṣa of the Aṇaji inscription [86] and S'āntivara of the Hebbaṭa grant were two Pallavas who supported the opposed sides of the Kadambas Māndhātṛ and Kṛṣṇavarma I (not the second) respectively. S'iva Nandivarman (the appellation Śiva or Vijaya Śiva seems to be an honorific as suggested by Jayaswal, for Māndhātṛ is also called Vijaya Śiva Māndhātṛvarma) [87] being related to the Kēkayas was naturally on the side of Kṛṣṇavarma I (who had married a Kēkaya princess) supported by Pallava S'āntivara. In the battle between Naṇakkāsa and Māndhātṛvarma (possibly helped by Talkāḍ Mādhava II) and S'āntivara and Kṛṣṇavarma I (helped by Pariv̤i Mādhava) the old king Kṛṣṇavarma I seems to have died and his son Viṣṇuvarma was crowned by S'antivara.[88] In the Beṇṇūr grant Viṣṇuvarma is called Viṣṇu Dāṣa.

Māndhātṛvarma had also a brief reign. A sister of Kadamba Kṛṣṇavarma I, the daughter of Kākutsthavarma had married Tala-kād Mādhava II. Kākutstha had many daughters who caused prosperity to Guptas and other kings. One daughter was probably the wife of Kumāragupta I, another (Lakṣmi) had married the Āḷupa Pas'upati of the Tālgunda door inscription [89] and of the Hal-miḍi inscription [90]. Māndahātṛvarma is mentioned as Māndhāta of the Kali Age in some grants of Avinīta probably because he helped to place his aunt's son Avinīta on the Ganga throne while the latter was yet a child, on the death of Mādhava II of Talkāḍ. Māndhātṛ

86. *E.C.* XI. Dg. 161.
87. *E.C.* VI. P. 14.
88. *E.C.* V. Bl. 245.
89. *M.A.R.* 1911. P. 33.
90. *M.A.R.* 1936. No. 16.

was succeeded by his nephew Ravivarma, who seems to have overcome Kṛṣṇavarma II of the rival branch. He ruled for thirty-five years [91] and his dominions according to his Koramanga grant,[92] extended up to the Narmadā or Rēvā and Miḷikuṇḍa (Muḷgunda ?). The Koramanga grant is dated in his thirty-fourth year, Madhumâsa, S'ukla, Puṇyā (? Paurṇimā), Rōhinī, from Āsandi. The Durmmāya grant [93] undated was issued from Uccas'ṛṁgi. Therefore like Màndhātṛ, Ravivarma was also ruling over a united Kadamba kingdom and had extended his power to the Narmadā over the Vākāṭaka territories. Ravi was the contemporary of the Vâkâṭaka Pṛthviṣēna II (470-485 A.D.) and Dēvasēna (*C.* 485-90 A.D.) whose father Narendrasēna (435 to 470 A.D.) had married Ajjhita Bhaṭṭārikā, the daughter of a king of Kuntaḷa (possibly Kākutsthavarma). Pṛthviṣēna II is said to have restored the lost prestige of his family. His younger brother (according to Jayaswal) was Dēvasēna who was engrossed in pleasures (*bhōgēṣu yathēṣṭa cēṣṭaḥ*) and abdicated in favour of his son Hariṣēna (490-520 A.D.) who in his Ajanta inscription claims to have conquered Kuntaḷa and Trikūṭa, possibly from Ravivarma's son Harivarma. Therefore it was during the time of Pṛthviṣēna II and Dēvasēna that Ravivarma was able to reconquer the country up to the Narmadā.

For Ravivarma's son Harivarma we have ascertainable dates. His Sāngali grant of the eighth year [94] may on astronomical calculations be referred to 507, 526 or 545 A.D. according to K. N. Dikshit, who prefers the last date (Tuesday, September 21, 545 A.D.), though Tuesday, September 22, 526 A.D. is equally satisfactory. Harivarma may therefore have succeeded to the throne in 500 or 518 A.D. instead of 538 A.D. His father Ravivarma who ruled for thirty-five years as known till now, must be placed between 465 and 500 A.D. which agrees with the palæography of his grants. From the time of Kākutstha (*C.* 400-430 A.D.) up to 465 A.D. the rulers of the main Kadamba branch were

91. Sirsi Plates. *E. I.* XVI. P. 264.
92. *M.A.R.* 1933. No. 1.
93. *M.*A.R. 1943. No. 1.
94. *E.I.* XVI. P. 165

S'āntivarma, Mṛgēs'a and Māndhātṛvarma, with interruptions from the rival branch—Kṛṣṇavarma I, Viṣṇuvarma I, Simhavarma and Kṛṣṇavarma II. Therefore also Avinīta who was crowned (in 446 A.D.) on the lap of his mother, a sister of Kṛṣṇavarma I, with the assistance of Māndhātṛ must have been the older contemporary of Ravivarma (465 to 500 A.D.). Avinīta's son Durvinīta (495-535 A.D.) was the contemporary of Kadamba Harivarma.

Another possible indication of the date of Durvinīta is the reference in the Hebbūr grant of S'iva Māra [95] and the Uttanūr plates of Durvinīta himself [96] of the twentieth year, to "*Śabdāvatāra Kāraṇa Dēva Bhāratīnibaddha Vaḍḍakathēna*," which was interpreted by Rice [97] as referring to Dēva, *i.e.* Dēvanandin Pūjyapāda, the author of the Jaina grammar S'abdāvatāra. Another possible meaning is that Vaḍḍakathā or Bṛhatkathā of Guṇāḍhya was translated into Saṁskṛt (Dēvabhāratī or Dēva Bhāṣā) by Durvinīta. Regarding Pūjyapāda the Humca Pras'asti of Vidyānanda says:

> *Nyāsam Jainēndra saṁjñam sakalabudhanutam*
> *Pāṇinīyasya bhūyō-*
> *Nyāsam Śabdāvatāram manujatatihitam Vaidya*
> *Śāstraṁca kṛtvā* ।
> *Yastattvārthasya Ṭīkām vyaracayadiha tām bhūt-*
> *yasau Pūjyapāda-*
> *Svāmī bhūpāla vandyaḥ sva para hita vacaḥ pūrṇa*
> *dṛgbōdha vṛttaḥ* ॥

In the Paṭṭāvalis of Balātkāra gaṇa [98] Pūjyapāda is placed between 253-353, Vikrama Samvat (197-296 A.D.) but this date is too early. Pūjyapāda's disciple Vajranandin is said to have established Draviḍa Samgha in Southern Madhura in 470 A.D. in the *Pākṣika Pratikramaṇa Kriyā*. After Pūjyapāda there is one Guṇanandin and after him Vajranandin. Another Pūjyapāda of Dēvagaṇa was the teacher of Udayadēva Paṇḍita or

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95. *E.C.* XII. Tm. 23.
96. *M.A.R.* 1917, P. 29.
97. *Cf.* Introduction, *E.C.* *XII*. P. 2.
98. *I.A.* XX. P. 351.

Niravadya paṇḍita of Alaktapura (Puligere), to whom Vijayāditya Cāḷukya of Bādāmi made a grant in Ś. 651, 799 A.D. Pūjyapāda is usually mentioned after Samantabhadra whom K. B. Pāṭhak assigned to *C.* 600 A.D.[99] But this is too late a date for Samantabhadra as I have shown elsewhere. If Pūjyapāda lived a generation or two earlier than Vajranandin who established the Draviḍa Samgha in 470 A.D. he must be assigned to the end of the fifth century and Samantabhadra still earlier. But this date for Vajranandi is not reliable since Samantabhadra seems to be aware of the peculiar views of Diññāga (*C.* 400 A.D). Therefore Pūjyapāda may be brought down to *C.* 475 A.D. when he could possibly have been the contemporary of Durvinīta and Bhāravi.

Durvinîta is said to have been the son of Avinīta by a Punnāṭa princess who was the daughter of Skandavarma.[100] Regarding the Punnāṭa kings of the Tāmra Kāśyapa line we have the Komaralingam grant of Ravidatta[101] and the Māmbaḷḷi Plates.[102] Their genealogy is as follows:

Viṣṇudâsa
|
Rāṣṭravarma—Hārita Prajāvati
|
Pṛthvipati | Nāgadatta | Unknown

Nāgadatta
|
Bhujangādhirâja (married a daughter of Singivarma)
|
Skandavarma
|
Ravidatta | daughter (married to Avinita)

daughter (married to Avinita)
|
Durvinita

In his early records upto his twentieth year Durvinita does not claim overlordship over Punnāṭa[103], except in his Mallohaḷḷi plates

99. Annals of B.O.R.I. Vol. XI. 149–154.
100. Uttanūr grant of Durvinita. line 35. *M.A.R.* 1917. P. 29.
101. *I.A.* XVIII. P. 363.
102. *M.A.R.* 1917, P. 33,
103. Bisanahalli C. P. of 4th year. *M, A, R*, 1942. No. 31,

which are, suspect, therefore the last date for Ravidatta is *C*. 510 A.D. His Komaralingam plates were issued on Phālguṇa Amāvāsya, Sunday, when there was a solar eclipse, and Rēvati Nakṣatra. If Phālguṇa is Panguṇi month of the Tamil year, the date might refer to Sunday, April 16, 489 A.D. when there was a solar eclipse on the previous day, Saturday, April 15, 489 A.D. Hence the sister of Ravidatta was married to Avinīta when Avinīta was about twenty years old. Ravidatta seems to have been the subordinate of Cērama by whose consent the Komaralingam grant was issued. The Cēra may have been Nedum Cēralādan or his son Irumboṟai who according to Paranār conquered the Kadambas and Kongus[104]. Among the Paṇḍyas Pasum Pūn Paṇḍya is said to have defeated the rulers of Pannādu, probably the predecessors of Rāṣṭravarma. The grand-father of Durvinīta's mother had married the daughter of one Singivarma. This Singivarma or Simhavarma may have been the same as Simhavarma (of Cūkuṭṭūr grant).

The S'āsanakōṭa grant of Paṟivi Madhava I [105] is dated in the first year of *Mahārāja* Mādhavavarma, the son of Konguṇivarma Dharma Mahādhirāja of Kāṇvāyana gōtra and Jahnavēyakula, who established the kingdom by his own valour. Vēlputtūru in Paṟuvi Viṣaya was granted to Dhara S'arma of Vatsagōtra Taittirīyacaraṇa. Paṟuvi is Paṟigi in Hindupur Taluk and Vēlaputtūru is Vēlpumaḍugu in the Gooty Taluk. The grant is assumed to be the earliest genuine copper-plate discovered so far for the Ganga family ; and assigned to *C*. 425 A.D. [106]. But the mention of Mādhava as a Mahāraja when all other genuine grants call him only Mahādhirāja and his father in this very grant is called only a Mahādhirāja needs explanation. Further the expression "one who established the kingdom by his own valour" need not be taken literally to indicate that he was the first founder of the family fortunes, though there is a probability. Mādhava II in the Uttanūr Plates is called "*sva bhuja bala parākrama kkraya kkrīta*

104. *Puram* 175, lines 5-8.
105. *M. E. R.* 1938. C. P. 4.
106. *E. I.* XXIV. P. 234.

rajyasya[107] and similar expressions occur with reference to other rulers also.

We can obtain a glimpse of the vicissitudes of the Ganga family by studying their records with reference to the localities mentioned.

The lands granted by the several Paṟivi chiefs are :—

Konguṇi.	
Mādhava I (C. 425, A.D.)	Vēlputtur in Paṟivi, Gooty Taluk (C. 400-425 A.D.) *S'āsanakōta Plates.*[108] *Kandasala grant*[109] of Mādhava I in ninth year gave Kandasala in Kulungirājya.
Āryavarma.	
Vijayakṛṣṇavarma III	Bendiganahalli C.P.[110] Paṟuvi Viṣaya, Perati Bhōga, Kukaura village.
Mādhava II. (C. 455. A.D.)	Kūḍalūr, east of Pērūr, west of Toṭḷā river in Marukara Viṣaya,[111] which is more likely to be the Doḍḍaballāpur region rather than the Sirā Taluk. There is a small stream called Taṭla Kālva, west of Anantapur on the way to Uravakoṇḍa and Bellary. Paṟigi, (ancient Paṟūvi) is near the junction of the Jayamangala and Kumudvatī rivers. A Kaḍalūṛ is found north-east of Siddāpura and Brahmagiri, in the Bellary District. Malugur, east of Paṟigi may represent the ancient Marukere. If Pērūr is Hebbūr, to its north-east there is one Gūḷūr which may be Kūḍalūr. Penukoṇḍa grant of 65 plots of land in Paṟūvi Viṣaya.

Simhavarma. (*Chūkuṭṭūr grant*)-Cūkuṭṭūr in Kaivāra Viṣaya and Viramangala (Suguṭur in Kolar District).

107. *M.A.R.* 1917. P. 29. lines 22–23.
108. *M.E.R.* 1938. C. P. 4.
109. *M.A.R.* 1925. No. 115.
110. *M.A.R.* 1916. P. 40.
111. *M.A.R.* 1930. No. 88.

The localities mentioned in the grants of Talkād Gangas are :—

Mādhava II:—*Keṟegaḻūr grant.*[112] Paṇḍa grāma, Keregaḻūr, Posavaḷḷi, Mīduṁṇḍavaḷḷi, Kācappaḷḷi, Kātuḷḷamaḷi in Vaḷḷāvi 8000 District; Sangamapura in Séndraka Viṣaya, and in Dēvāḷge Viṣaya Kirumuṇḍa nīru; Ṭegure, Amaṇiya, Nandyāla, Śīmbāla dēs'a. The grant was written (kṛta) by Nāgaṁṇa of Koḍalarā. Kūḍalūr is Kannada for Sangamapura established by Mādhava in Sēndraka Viṣaya which included Vaḷḷavi Dēs'a, probably Bellāvi in Tumkūr Taluk and not Baḷḷāvi 70 in Honnāli Taluk, for the villages Kācā-paḷḷi, Posavaḷḷi and Kātuḷḷamaḷi are Kācihaḷḷi, Hosahaḷḷi and Kaḍumanahaḷḷi in Bēlūr Taluk. Ṭegure may be Ṭagare in Bēlūr Taluk. In the Ṭagare grant of Polavīra[113] Ṭagare is mentioned with Kiru Kūḍalūr.

Avinīta—*Koḍunjeṟuvu Grant*:—Pudōḷi Viṣaya—Koḍunjeṟu-vu etc. Sṛṁgēri grant:—Pāṇapura in Marukaṟe Viṣaya. Suguṭṭūr, Maṇiya, Degure, Nanḍiyāla, Simpāla, Nāṇdeṟe, Madaṇḍa, Muḷco-vōromp, Maṟugare, Ganje Nāḍu, Nirgunda, Coḷḷeya, Voḷgoḷava, Sendraka are mentioned in the Koḍunjeṟuvu grant.

Durvinīta—*Nallāḷa grant*:—Nallāḷa in Koṟikunda Viṣaya, Maṇiya, Ṭegure, Asimbāla, Nandiyāla. *Uṭṭanūr grant*:—Pudala-nāḍa Rāṣṭra, Koḷintūr.

It is therefore clear that Talkāḍ Mādhava II put an end to Kaivāra (Suguṭṭūr) and Paṟuvi branches since from his time we have clear evidence of the rule of Talkād Gangas over the Kolar District. Nandyāla may be Nandyāl in the Kurnool District or the Nandi Hills, though it is from the ninth century that the Gangas are definitely known to have assumed the titles *Kuvaḷāla pura Paramēśvara* and *Nandagiri nātha*, yet these regions had been included in the Ganga dominions even in the fifth century.

Among the Kadambas of Triparvata, the Birur C. P. of Viṣṇuvarma I mentions the grant of Kataṭṭâka Grāma and Karṇṇēsaka nadī. The Hebbaṭa grant of the same issued from Kūḍalūr grants Hebbata in Sāṭṭippalli Jāripāṭa of Mahiṣa Viṣaya.

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112. *M.A.R.* 1930, No. 3.
113. *M.A.R.* 1918, P. 41.

The Baṇṇahalli C.P.[114] of Kṛṣṇavarma II grants Koḍanallūr in Vaḷḷāvi Viṣaya. His Beṇṇur C.P.[115] issued at the time of Vijaya-yātrā against Vaijayantī (Banavāsi) gave to Mahādēva of Inguṇa grāma Palmāḍi grāma in Sendraka Viṣaya. Palmāḍi of this grant is Palmāḍi of the inscription of Kākutstha[116], modern Halmiḍi near Bēlūr. Palmāḍi and Mūḷevaḷḷi were granted to Vija Arasa as a reward for the prowess shown in the battle between the Kadambas (Mṛgēs'a and Nāgēndra?, who were governing Naridāviḷe nāḍu—probably Dēvaḷige nāḍu of later inscriptions, under Kākutstha), Sēndrakas. Bāṇas and Āḷupas on the one side and Kēkayas and Pallavas on the other. From this we can infer that Mṛgēs'a in the last years of Kākutstha defeated Kṛṣṇavarma I and his son Viṣṇu-varma I. Mādhava II of Talkād similarly overcame the Paṛivi and Kaivāra Gangas and occupied the Kolar district in the time of Kadamba Simhavarma, the son of Viṣṇuvarma I. Kadamba Simha-varma's son Kṛṣṇāvarma II, for a brief period during the minority of Avinīta, had been able to capture Palmāḍi and advanced on Vaijayanti (in his seventh year). But either Māndhātṛ or Ravivarma, the Kadambas of Banavasi, killed Kṛṣṇavarma II and the former Ganga territories in the Kolar region were handed over to Avinīta probably on the latter's coronation, if we can rely on the S'ṛṁgēri plates,[117] issued in his second year granting Pāṇapura in Marukare Viṣaya and the Noṇamangala C. P.[118] The present grant mentions that Durvinīta gave Hebbaṭa which was in Pudōḷi Viṣaya and not in Mahiṣa Viṣaya as in the grant of Viṣṇuvarma I.

The possession of the Kolar region by the Talkāḍu Gangas in the fifth century may be taken as proved. Therefore in this connection the relation between the Eastern Gangas of Kaḷinga and the Southern Gangas must be discussed. The Vizagpatam grant of Anantavarma Cōḍa Ganga[119] says that Turvasu's son Gāngēya gave the name to the family. In his line was born Kōlāhala who

114. *E.C.* V. Bl. 121.
115. *E.C.V.* Bl. 245.
116. *M.A.R.* 1936, No. 16.
117. *M.A.R.* 1916. P. 34.
118. *E.C.* V. Mr. 72.
119. *I.A.* XVIII. P. 170.

built Kōlāhalapura in the Gangavāḍi Viṣaya. His successors were Virōcana and Vīrasimha. Vīrasimha had five sons Kāmārṇava, Dānārṇava, Guṇārṇava, Mārasimha and Vajrahasta. Kāmārṇava gave up his claims to the Ganga kingdom in favour of his uncle and with his brothers went to Mahēndragiri where he worshipped Gōkarṇa Svāmi, obtained the Bull insignia and having defeated one Bālāditya became king of Kaḷinga.

It has been doubted whether the Eastern Gangas had any relationship with the Southern Gangas. Ptolemy in the second century A.D. mentions *Modo-Kalingae* and *Gangaridae* who are identified with the Gangas of Kaḷinga. Moreover the Eastern Gangas had the Bull of S'iva but the Southern Gangas the elephant as their insignia. Therefore Kōlāhalapura must be searched for not in Mysore but in the Andhra and Orissa areas. Further the Kalinga-Ganga Era is different from the system that prevailed in the south. Fleet suggested 520 or 576 A.D. as the starting point of the Ganga Era; Barnett 590 A.D.; Ramdas 349 or 340 A.D.; R. Subba Rao 493 A.D.; K. R. Subramanyam about the beginning of the sixth century. It is not possible to discuss here in detail the complicated questions regarding the genealogy and chronology of the Eastern Gangas. Either 493 A.D. or 525 A.D. can be accepted as conforming to most of the astronomical data. This was the period of Durvinīta in the south and he was already in possession of the Kolar region. Therefore the Eastern Gangas, if their early history as given in the grants of Ananthavarma Coḍa Ganga etc. can be trusted, had nothing to do with the Southern Gangas. Similarly the Kadambas of Kaḷinga—Niyārṇava, Bhāmakhēḍi, Dharmakhēḍi and Udayāditya—who were subordinates of the Eastern Gangas [120] may have had no relationship with the Southern Kadamba families, though the cult of Madhukēs'vara from Banavāsi seems to have been established in Kaḷinga.

In the Nallâḷa grant (line 25) Durvinīta claims to have recovered the kingdom from his step-brother or younger brother who was his enemy and who had occupied the kingdom.

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120. Kambakāya C. P. of Dēvendra, *Bharati*, IV, P. 11.

Nija vaimātrēyānuja bhuja dvayāti gāḍhōpa gūḍham sva bhuja bala parākramēṇā kramya kṛtakēśa kacha grahām rājyalakṣmīm.

If we take *dvaimātrēyānuja*, the expression probably refers to some other son of Avinīta by a queen other than the daughter of Punnāḍ Skandavarma. This younger brother of Durvinīta may have been related through his mother to the Kadambas of Tripaivata or the Pallavas who probably tried to oust Durvinīta from the throne on the death of Avinīta. There might have been a war of succession from which Durvinīta emerged victorious. But no other inscription refers to a second wife of Avinīta. *Vaimātrēyānuja* may refer to a prince of the collateral branch of the Gangas which had been practically put an end to by Mādhava II.

It is also probable that Avinīta had another son Nirvinīta's younger brother, mentioned in the Sirigunda inscription[121] and the Ṭagare plates of Polavīra.[122] This Nirvinīta has been assumed to be the same as Durvinīta by Rice and Narasimhachar. Polavīra was Kāntāva(vi)nīta, his father was Arinarapa Nirvinīta and grand-father Ahitāvinīta and great grand-father Srīman Mādhavavarma. The Sirigunda inscription[123] is as follows:—

Svasti S'rī Nirvvīnitarā kiṟiyā-magandir Kāḍuvaṭṭiyarindaṃ Vallav-arasarindaṅ Koṅgoṇi-paṭaṃ s'ḍidōrā-anujo indu kanalgoḷḷi Nandiyālarā viṭṭadu paḍe-vailāmu amasapālum idān aḻidon nāḷan a (li) pudo pañcha mahāpātagam akkum.

This is translated as:—Nirvinīta's younger son assumed the Konguṇi crown from Kāḍuveṭṭi and Pallava King.[124] The younger

121. *E.C.* VI *Cm.* 50. *M.A.R.* 1912. P. 30. ff.

122. *M.A.R.* 1918. P. 410.

123. *E.C.* VI. Cm. 50.

124. This is the earliest record mentioning "Kāḍuveṭṭi" as distinct from the Pallavas. Kāḍuveṭṭi is not applied to any ruler of the main Pallava line of Simhaviṣṇu down to Narasimha II in the inscriptions, though Tamil literature invariably calls the Pallavas Kāḍuveṭṭis. It was the collateral branch of Bhimavarma, the younger brother of Simha Viṣṇu which was styled Kāḍuveṭṭi. Therefore the term used by Durvinīta shows that it was current even earlier. (S.I. I. XII: p. VIII.)

brother of Nirvinīta became angry and therefore the people of Nandyāla gave him a share in Paḍevayal.

If Nirvinīta and Durvinīta are the same, the younger brother (of Nirvinīta) according to the Nallāḷa grant had seized the kingdom even before the accession of Durvinīta and lived to object to the accession of the younger son of Nirvinīta (Polavīra) after the death of Durvinita and was pacified by the people of Nandyāla.

Durvinīta's son was Muṣkara who seems to have had a short reign. If Polavīra was his younger brother he seems to have ruled before Muṣkara was crowned with the help of the Pallavas. Polavīra granted Polaccoge grāma in Baḷḷāvi dēs'a and Sendraka Viṣaya with the Perbanalas of Kaṇṇclarasa, Sikkamba and Ānandūr as witnesses on a full moonday of Vais'ākha. The Siragunda record is assigned to *C*. 480 A.D.[125] but it is too early for Durvinīta's son.

(*To be concluded*)

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125. *S.I.I.* XII, P. VIII.

Kailasa Pilgrimage of His Highness the Maharaja of Mysore

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REVIEWS

Theravāda Buddhism in Burma. By Dr. Nihar Ranjan Ray. Published by the University of Calcutta, Calcutta. Price Rs. 7-8-0.

THE volume before us is the third of the studies by the author on Indo-Burmese religious contacts. It is a comprehensive survey fully documented and characterised by scholarly erudition and intellectual candour.

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condition of the religion (C. 550-1000 A.D.). "The Pāḷi epigraphs in the Andhra-Kadamba script also point to the fact that contemporary Theravāda Buddhism of the Pyu capital was directly affiliated to such centres in South India as Amarāvatī, Nāgārjunikoṇḍa, Uragapura and Kāñchīpura."

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Shivaji. By S. R. Sharma.
The Bahamani Kingdom. By H. K. Sherwani. } Published by the National Information & Publications, Ltd. National House, 6 Tulloch Road, Apollo Bunder, Bombay. Price Re. 1 each.

FEW characters in the whole range of history have stirred the hearts and imaginations of their countrymen as S'ivāji the founder of the Hindu Padpadshahi in the seventeenth century. The ideals and achievements of this nation-builder was a powerful source of inspiration leading to the surgence of Indian Nationalism in the nineteenth century and had its significance in our struggle for independence. It survives as a formidable force in our national life. In this short study under review Prof. Sharma has from materials available in the field presented to the general reader a fascinating study of the life and work of S'ivāji in true historical perspective. The condition of India before the birth of S'ivāji, the influences which moulded his character and ideals, his military achievements, the principles underlying his administrative system and above all the greatness of S'ivāji as a man and the reason for the final collapse of the Marāṭha state which he built up have been pictured vividly. History has its inspirations as well as warnings and this truth is clearly borne out in the history of the Marāṭhas. Under S'ivāji they displayed all those qualities necessary for the birth of a great nation and they failed when these virtues were forgotten. The age of S'ivāji was different from that of Peswas, Gaekwads, Scindhias and Holkars. Though during the latter period

the Marāṭhas extended their kingdom to its farthest limits and even reduced the Mughal rulers, disintegration soon set in as the sound principles on which S'ivāji built his polity had departed. S'ivāji belonged to a generation which stood for uncompromising sovereign independence. An age of compromise and a race for self-seeking ascendancy set in with Sāhu. As Prof. Sarma points out "S'ivâji has built his state on the principles of unity, unity of purpose, unity of interest and unity of effort. Divided loyalties could only lead to disintegration and death."

The Bhamani Kingdom is the second of the publications under review, written by one of the acknowledged authorities on the subject. The work chronicles the rise and fall of dynasties, wars, conquests, political intrigues and conspiracies of the time. It would have been more useful if the topical instead of the chronological and dynastic method had been adopted and a rapid survey of the rise and fall the Bahamani Kingdom with an account of their political and cultural achievements had been presented.

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D. S. A.

Dutugemunu.—His Life and Times—By John M. Senaveratna 'Sinha' Publications, 101, Cotta Road, Colombo (Ceylon).

DUTUGEMUNU His life and times is the first volume published under the "Freedom of Lanka Series." Dutugemunu holds a unique place in the history of Ceylon: For over 2,000 years ago under his banner the struggle for freedom from alien rule began. This volume deals with his struggle against the Tamils, who had an entire series of strong and well-guarded forts on stragetic points

from the neighbourhood of the mouth of Mahaveli-ganga and extending right down to the bend of the river near Mahiyangana. Chapters dealing with the war with the Tamils, rout of the Tamils and the fruits of Victory are vividly described. The author has closely followed the chronicles in the treatment of the subject and has included some information of general interest, of which special mention may be made about Dutugemunu's consort—the Queen who never figured in recorded Singalese history; and Dutugemunu's son, Sāli, who renounced the throne for the love of a beautiful maiden of humble origin. The author enjoys a good reputation as the writer of Ceylon History and allied topics and as the Editor of The Ceylon Antiquary and Literary Register he has made remarkable contribution to research in the history of Ceylon.

R. H. R.

SANSKRIT

Cidgaganacandrika of Kāḷidāsa with the commentary, Divyachandrika, of Karra Agnihotra Sastry. Printed and Published by Sri Sarada Press, Battanavilli village, East Godavari District. Price. Rs. 4—8—0.

CHIDGAGANACHANDRIKA is a treatise of the advaita system of philosophy in two chapters. Kāḷidāsa has composed seventy slokas and the commentator has written an elaborate commentary on the same.

The author of these slokas is not the Kāḷidāsa of the court of King Bhoja but appears to have based his work on the first sloka of Raghuvaṁṣa. It is not possible to find out the antecedents of the author, where and when he lived and what his other works are. There are a number of authors having the name of Kāḷidāsa but Kāḷidāsa, the author of Raghuvaṁṣa, was a S'aivite and it is also found out that there was another Kāḷidāsa who was a Vaiṣṇavite who composed *Nalodaya*, etc. The problem of Kāḷidāsa has still remained obscure.

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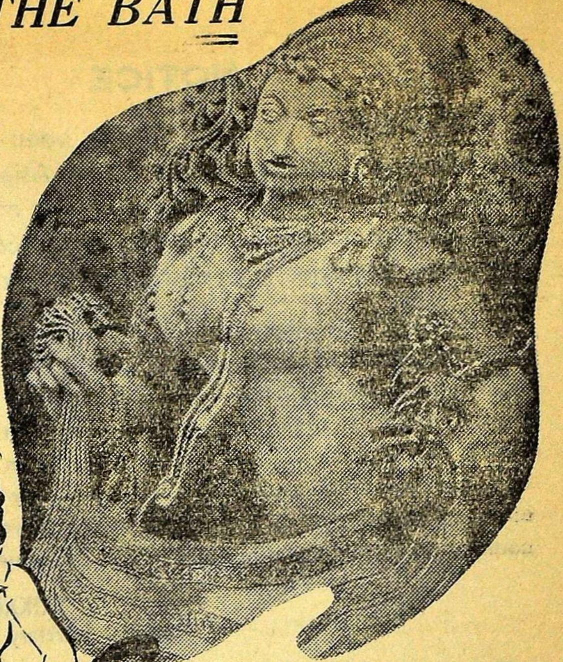

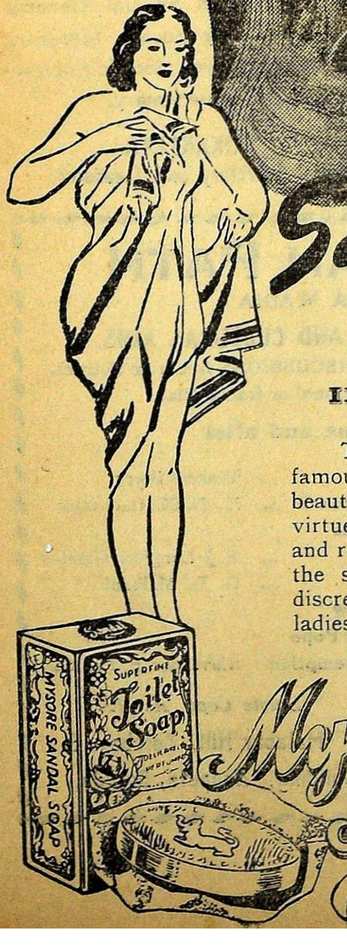

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